



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

(p. 587 seq.), shows that the care of the state is not confined with partiality to any one branch of art. The reproductive as well as the creative arts equally enjoy the protection of the nation. It is interesting in this connection to read what M. de Chennevières (p. 590) says in respect to lithography. This art, after having been during a period of forty years an admirable instrument in the hands of great masters, such as Géricault, the Vernettes, Charlet, Bonington, Delacroix, De Lemud, Raffet, Gavarni, Daumier, etc., and in those of reproductive artists like Céleste Nanteuil, François Mouilleron, Eugène Leroux, Soulange-Tessier, Sudre, Aubry-Lecomte, etc., has suddenly lost the support of public favor, and is threatened with absolute annihilation, unless it receives the aid which it merits. M. de Chennevières, therefore, ordered a number of lithographs to be made from celebrated paintings, and requested that authority be given for further orders of a like kind.

Assuming that the aid of the state can exercise a beneficial influence over art, the superiority of French art is not to be wondered at, especially when we consider that the state is vigorously seconded in its efforts by the city of Paris, which yearly expends something like \$60,000 for paintings, sculptures, painted windows, engravings, medals, etc. This sum, moreover, includes only movable works of art, and does not comprise the public buildings, with their painted and sculptured decorations.

It must be admitted, however, that even in France the wisdom of such an artificial fostering of art is by no means universally approved. Among the opponents of the whole system, the late Viollet-le-Duc was one of the stanchest, and when, in January, 1878, there was some talk of making him Director of the Fine Arts, he took occasion to say, in a letter to the *Bien Public*, that, if the position were offered to him, he might perhaps accept it for about twenty-four hours, in the sole hope of demonstrating that the wisest thing to do would be to suppress it altogether.

The most significant event of the year 1878, for France, was the introduction of the compulsory study of drawing into the primary and higher schools (*lycées*). In view of the importance of the subject, and of the marked attention it has of late received in the United States, it may not be amiss to set down here what M. Champier has to say upon it (p. 12) : — "This reform had long been prepared by the efforts of the Director, and it had long been asked for by men of clear vision, who were distressed by the flagrant insufficiency of our artistic education, and dreaded the danger which, as its result, might befall our national industries. By an inexplicable and lasting misunderstanding, which prevails even to this day, art, and in consequence drawing, which is its first instrument, was looked upon as a superfluity of education ; it was thrown together with the small baggage of agreeable accomplishments. Instead of assigning to it the noble and beautiful part which belongs to it in the development of the judgment, the elevation of ideas, the perfecting of the power of exact observation by the direct examination of forms, its services were disdained, or rather the grandeur of its mission was not understood. It is necessary, therefore, to uproot the false idea, that drawing is only a more or less brilliant accessory of education ; it is necessary to introduce it into the gymnastic training of the mind, with the same rights as grammar, history, or the dead languages." M. Champier then proceeds to discuss the economical and industrial ad-

vantages of drawing. But for his arguments the reader must be referred to the book itself.

It is to be hoped that M. Champier will find encouragement sufficient to enable him to issue many future volumes of *L'Année Artistique*.

S. R. KOEHLER.



BOOKS IN PREPARATION.

AMERICAN.



R. GEO. C. MASON'S *Biography of Gilbert Stuart*, to be published by Messrs. Chas. Scribner's Sons, will probably be out before Christmas. The list of Stuart's pictures brought together by Mr. Mason, and given in the book, contains above 600 entries, including the Washington portraits, to which the author devotes a special chapter. There has always been much confusion in regard to these portraits, and it has been Mr. Mason's endeavor to throw as much light upon the subject as possible. The notes which accompany the list embrace, besides the history of the pictures to which they apply, reminiscences gathered in families and from old letters and other documents not previously published. The book will be illustrated by a head of Washington, engraved by Burt, and never before reproduced, a photogravure of the same head, and ten photogravures from other works by Stuart. On the title-page there will be an engraved portrait of the artist, from the miniature by Miss Goodridge (usually written Goodrich), and there will also be an etched head of Stuart from his own pen-and-ink drawing, the only drawing by him which is at present known.

MR. W. J. LINTON'S *Practical Hints on Wood-Engraving, for the Instruction of Reviewers and the Public*, illustrated by several cuts, is about to be issued by Messrs. Lee & Shepard of Boston.

MR. ROBERT HOE, JR., of New York, has prepared a new and enlarged edition of Maberly's *Print Collector*, which will be published by Messrs. Dodd, Mead, & Co.

MR. W. S. BAKER, author of a catalogue of the works of William Sharp and of a book on American engravers, has just finished a new work, entitled *The Engraved Portraits of Washington, with Notices of the Originals and Brief Biographical Sketches of the Painters*, which will be published by Messrs. Lindsay & Baker, of Philadelphia.

MR. S. G. W. BENJAMIN'S *Our American Artists*, illustrated by portraits and other engravings, is announced by Messrs. D. Lothrop & Co., of Boston.

FOREIGN.

M. PAUL LACROIX has completed *Le XVII^e Siècle, Institutions, Usages et Costumes, France 1590-1700*. The volume, illustrated by 16 colored illustrations and 250 wood-cuts, is to be published before the end of the year. Another volume, *Lettres, Sciences et Arts au XVII^e Siècle*, is to follow next year.

DR. HEINRICH KÁBDEBO has published the first part of his *Hand-Lexikon österreichischer Künstler, etc.*, which is to contain condensed notices of about ten or twelve thousand of the more important Austrian artists, skilled artisans, writers on art, and amateurs, from the fifteenth century to the present time.

THE Academy understands that the new and final (fourth) edition of Mr. Richard Herne Shepherd's *Bibliography of Ruskin* is ready for delivery. It may be had on application to the editor at his private address, 322 Fulham Road, S. W., London.

REV. MR. BURN, of Trinity College, Cambridge, has in press an abridged edition of his work on *Rome and the Campagna*. In its new shape it is hoped the volume will be useful as a hand-book to the ruins of the ancient city.

M. O. RIEMANN will publish a volume entitled *Recherches archéologiques sur les îles ionniennes*, and M. Fernique, a memoir on the antiquities of Preneste. Both these works are to be published in connection with the French Schools at Athens and Rome.

MR. WILLIAM TIREBUCk has in press a pamphlet on William Daniels, an artist of the Rembrandt order. (*Academy*.)

The fourth volume of the *Catalogue of Satirical Prints* in the British Museum, illustrating the period between 1760 and 1770, is nearly ready for the press. According to the list of subjects given in the *Athenaeum*, there is also a section devoted to early troubles in America.

DR. CHRISTOPHER DRESSER is preparing a book on *Japanese Arts: a Description of the Architecture, Decorative Arts, and Art Industries of Japan from personal Observation*, with numerous illustrations. Publishers, Messrs. Longmans, London.

MR. WALTER COPLAND PERRY is preparing a work on Greek and Roman sculpture, illustrated, to serve as a popular introduction to the history of antique art. To be published by the Messrs. Longmans, London.

Selections from the Literary and Artistic Remains of Paulina Jermyn Trevelyan, first wife of the late Sir Walter Calverley Trevelyan, edited by David Wooster, with twelve etchings and fac-similes of drawings, is announced by Messrs. Longmans, of London.

Essays on Art and Archaeology, by C. T. Newton, will be published by Messrs. Macmillan & Co., London.

MR. AUSTIN DOBSON has received permission to print in his forthcoming memoir of Hogarth a recently discovered letter to the Hon. Society of Lincoln's Inn respecting "Paul before Felix," which conclusively fixes the date of the painting. (*Athenaeum*.)

MR. J. W. ZAEHNSDORF, of London, is about to publish an illustrated treatise on the art of bookbinding.

NEW PUBLICATIONS.

AMERICAN.

Compiled from the Publishers' Weekly.

APPLETON, T. G. Chequer-Work. Boston: Roberts Brothers. 1879. 4 + 385 pp. Ill. by 2 photographs. 12mo, cloth. \$1.50. (14 essays and sketches; among them "The Artist of Tanagra" and "Ary Scheffer.")

NIERIKER, MAY ALCOTT. Studying Art Abroad, and how to do it Cheaply. Boston: Roberts Brothers. 1879. 87 pp. 16mo, cloth. 50 cents.

PENLEY, AARON. A System of Water-Color Painting. . . . From 38th London ed. New York: G. P. Putnam's Sons. 1879. i + 68 pp. Square 16mo, boards. 50 cents. (Putnam's Art Hand-Books, ed. by Susan N. Carter.)

RUSKIN, J. Laws of Fésole: Familiar Treatise on Elementary Principles and Practice of Drawing and Painting, as determined by the Tuscan Masters. Arranged for Use of Schools. Vol. I. New York: J. Wiley & Sons. 1879. 13 + 164 pp. Ill. 12mo, cloth. \$2. (Reprint from English edition.)

RUSKIN, J. Proserpina: Studies of Wayside Flowers while the Air was yet pure among the Alps, and in the Scotland and England which my Father knew. Vol. I. New York: J. Wiley & Sons. 1879. 4 + 259 pp. Ill. 12mo, cloth. \$2.50. (Reprint from English edition.)

FOREIGN.

ALEXANDER, SIR J. E. Cleopatra's Needle, the Obelisk of Alexandria: its Acquisition and Removal to England described. London: Chatto & Windus. 126 pp. Post 8vo. 2s. 6d.

AMBIVERI, L. Gli Artisti Piacentini. Cronaca Ragionato. Piacenza. 1879. 254 pp. 16mo. 3 marks.

ANDERSON, JAMES REDDIE. St. Mark's Rest. Second Supplement: The Place of Dragons. Edited by John Ruskin, LL.D. London: Mansell. x + 38 pp. Crown 8vo. 1s.

ANNUAIRE ARTISTIQUE des Collectionneurs. Par Ris-Paquot, Artiste Peintre. 1^{re} Année, 1879-1880. 18mo. 278 pp. Illustr. Paris: Simon. 6 fs.

BLACKBURN, HENRY. Academy Notes. 1875 to 1879. London: Chatto. 1 vol. 8vo. 6s.

BOSC, E. Dictionnaire raisonné d'Architecture. . . . Paris: Firmin Didot & Cie. Parts 14 and 15. Pp. 337 to 575. Ill. 8vo. Lach part 6 fs.

BOUVENNE, A. Victor Hugo. (1827-1879.) Ses Portraits et ses Charges Catalogués. 12mo. 80 pp. 3 etchings. Paris: Baur.

BURCKHARDT, JACOB. The Cicerone: An Art Guide to Painting in Italy, for the Use of Travellers and Students. New ed., revised and corrected by J. A. Crowe. London: Murray. 266 pp. 12mo. 6s.

COLONNA, F. Le Songe de Poliphile, ou Hypnémotomachie du Frère Francesco Colonna. Littéralement traduit, pour la première fois, par Claudio Popelin. Paris: Liseux. Part I. Pp. 1 to 80. 8vo. Ill. (To be issued in 10 parts, at 12 fs. each.)

Congrès International de la Propriété artistique, tenu à Paris du 18 au 21 Sept., 1878. Paris: Imprimerie Nationale. 217 pp. 8vo.

CURTius, E., F. ADLER, und G. TREU. Die Ausgrabungen zu Olympia. III. Ubersicht der Arbeiten und Funde vom Winter und Frühjahr 1877-78. Berlin: Wasmuth. 1879. 32 pp. and 38 plates. Fol. 90 marks.

Dictionnaire historique et archéologique du Département du Pas-de-Calais. Publié par la Commission Départementale des Monuments historiques, Arrondissement de Béthune. Tome 3. 8vo. 329 pp. Arras: Sueur-Charruey.

DUPRÉ, GIOV. Pensieri sull' Arte, e Ricordi Autobiografici. Firenze. 1879. 452 pp. 16mo. 4.80 marks.

ESNALUT, G. Le Transept septentrional de la Cathédrale du Mans; Architectes et Biefsauteurs (1393-1430). Par l'Abbé G. E., de la Société Française d'Archéologie. 8vo. 22 pp. Paris: Champion.

FILLON, B. La Galerie de Portraits réunie au Chateau de Saumur, par Du Plessis-Mornay. 4to. 33 pp. and portrait. Paris: Quantin. (Reprinted from the Gazette des Beaux-Arts.)

FURTWAENGLER, ADF., und G. LOESCHKE. Mykenische Thongefäße. Im Auftrage des Institutes in Athen herausgegeben. Berlin: Ascher & Co. 1879. 9 pp. and 12 lith. plates. Fol. 40 marks.

GIRAUD, J. B. Recueil descriptif et raisonné des principaux Objets d'Art ayant figurés à l'Exposition rétrospective de Lyon (1877). Par J. B. G., Secr. Gen. de l'Exp. Rét. Conservateur des Musées Archéologiques de la Ville de Lyon. Fol. xii + 31 pp. and 83 heliogravures. Lyons: The Author.

HETTMER, HERM. Italiensche Studien. Zur Geschichte der Renaissance. Braunschweig: Vieweg & Sohn. 1879. vii + 312 pp. 7 plates. 8vo. 9 marks.

Iconographie des Départements. Documents pour servir à l'Histoire et à la Connaissance du Travail et de la Richesse en France. Fac-similes et Reproductions photographiés sur Nature et sur Pièces originales inédites: Topographie, Archéologie, Architecture, Industrie, Arts et Métiers, Histoire politique et littéraire, religieuse et militaire, Portraits, Curiosités des Collections particulières et publiques, etc. Iconographie de la Loire (Armoires peintes, sculptées ou gravées). Album No. 1. Large 4to. 7 pp. and 5 plates. Paris: Geoffray & Cie.

LESSING, Le Laocoon, suivi d'un choix de Lettres archéologiques. Ed. classique, précédé d'une Notice littéraire par H. Grimm. 18mo. xx + 280 pp. Paris: Delalain Frères.

LESSING. Laocoon. Nouvelle ed. Publiée avec une Notice, un Argument analytique et des Notes en français. Par B. Levy. Small 16mo. Paris: Hachette & Cie. 2 fs.

MONAVON, A. Notice descriptive de l'Intérieur des Palais de Trianon et du Musée des Voitures de Gala. Catalogue des Peintures, Sculptures, Objets d'Art et d'Ameublement exposées dans les Appartements. 8vo. 48 pp. Versailles. 1 fr.

PALUSTRE, L. La Renaissance en France. Par L. P., Directeur de la Société française d'Archéologie. Tome I. Liv. 2. Ille-de-France (Oise). Dessins et gravures sous la Direction d'Eugène Ladoux. Fol. Pp. 51 to 93, 4 plates and 10 cuts, tail-pieces, etc. Paris: Quantin. (To be published in 30 parts.)

RACINET, A. Le Costume historique. Paris: Firmin Didot & Cie. Part 7. 58 pp. and 23 plates. Fol.

RUSKIN, JOHN. St. Mark's Rest: The History of Venice. Written for the Help of the few Travellers who still care for her Monuments. Sunny-Side: G. Allen. 36 pp. Crown 8vo. 1s.

SILCHESTER, or The Pompeii of Hampshire: How to get there, and what to see. London: Simpkin. 52 pp. 12mo. 1s.

TAINÉ, H. Philosophie de l'Art en Italie (Leçons professées à l'École des Beaux-Arts). 3 ed. 18mo. 180 pp. Paris: Germer Bailliére & Cie. 2.50 fs.